



University
of
Alberta

the music makers II

together again on stage

Sunday 9 April, 2000 at 8pm at the

Francis
Winspear
Centre
for Music

*In the presence of Her Honor,
the Honorable Lois Hole, CM,
Lieutenant-Governor of Alberta,
Chancellor, University of Alberta*

7:10 pm

**Pre-Concert Introduction by
David Cook
Upper Circle Lobby**

David Cook is a Professor in the Faculty of Medicine and Dentistry, who has had a passionate interest in music for many years. He has given pre-concert talks for Edmonton Symphony Orchestra concerts, chaired the Canadian Concerto Competition jury at the Edmonton rESound Contemporary Music Festival last year, and is a member of the Program Committee for the Edmonton Symphony Orchestra, and the Artistic Liaison Committee for Edmonton Opera.

Program

Oh Canada (1880) Calixa Lavallée
(arranged by Malcolm Forsyth, 1997) (1842-1891)

Overture: Benvenuto Cellini (1836) Hector Berlioz
(1803-1869)

Concerto No. 2 in F Minor Op. 21 (1829) Fryderyk Chopin
for Piano and Orchestra (1810-1849)

Maestoso

Larghetto

Allegro vivace

Soloist: Michelle Santiago, piano

Intermission

Symphony of Psalms (1930) Igor Stravinsky
Part I, Part II, Part III performed without break (1882-1971)

Te Deum, from Four Sacred Pieces (1898) Giuseppe Verdi
for Soprano Solo, Double Choir and Orchestra (1813-1901)

Soloist: Catherine Kubash, soprano

U of A Madrigal Singers (Leonard Ratzlaff, director)

U of A Concert Choir (Debra Cairns, director)

Text and Translation

Symphony of Psalms

Part I : Psalm 38, verses 13 & 14 (Latin Vulgate)

Exaudi orationem meam, DOMINE
Et deprecationem meam.
Auribus percipe lacrimas meas.
Ne sileas.
Quoniam advena ego sum apud te
et peregrinus, sicut omnes patres mei
Remitte mihi, ut refrigerer mihi,
Prius quam abeam
et amplius non ero.

Part II : Psalm 39, verses 2, 3 & 4 (Latin Vulgate)

Expectans expectavi DOMINUM,
et intendit, intendit mihi.
Et exaudivit preces meas;
Et eduxit me de lacu miseriae,
et de luto faecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisit in os meum canticum novum,
carmen DEO nostro.
Videbunt multi, et timebunt:
et sperabunt in DOMINO.

Part III : Psalm 150, complete (Latin Vulgate)

Alleluia.
Laudate DOMINUM in sanctis Ejus.
Laudate Eum in firmamento virtutis Ejus.
Laudate DOMINUM.

Laudate Eum in virtutibus Ejus.
Laudate DOMINUM in virtutibus Ejus.
Laudate DOMINUM in sanctis Ejus.
Laudate Eum secundum multitudinem
magnitudinis Ejus.
Laudate Eum in sono tubae,
Laudate Eum.

Part I : Psalm 38, verses 13 & 14 (Latin Vulgate)

Hear my prayer O LORD,
And my supplication.
to my cry give ear;
Do not remain silent.
For I am but a wayfarer before you,
a pilgrim like all my fathers.
Forgive me,
that I may find respite
ere I depart and be no more.

Part II : Psalm 39, verses 2, 3 & 4 (Latin Vulgate)

I have waited, for the LORD,
and he stooped toward me
and heard my cry;
He drew me out of the pit of
destruction,
out of the mud of the swamp.
He set my foot upon a crag;
he made firm my steps.
And he put a new song into my mouth,
a hymn to our GOD.
Many shall see and shall fear,
and shall hope in the LORD.

Alleluia
Praise the LORD in his sanctuary.
Praise him in the firmament of his
strength.
Praise the LORD.

Praise him for his mighty deeds.
Praise the LORD for his mighty deeds.
Praise the LORD in his sanctuary.
Praise him for his many great deeds.
Praise him with the sound of the
trumpet,
Praise him.

Part III : Psalm 150, complete (Latin Vulgate)

Alleluia.

Laudate DOMINUM. Laudate Eum.

Laudate Eum in timpano et choro.

Laudate Eum in cordis et organo.

Laudate Eum in cymbalis

benesonantibus.

Laudate Eum in cymbalis jubilationibus.

Laudate DOMINUM. Laudate Eum.

Omnis spiritus laudet DOMINUM

Omnis spiritus laudet Eum.

Alleluia.

Laudate DOMINUM.

Te Deum

(Bishop Ambrose's Song of Praise)

Te Deum laudamus,

te Dominum confitemur.

Te aeternum Patrem omnis terra

veneratur.

Tibi omnes Angeli,

tibi coeli et universae potestates,

tibi Cherubim et Seraphim

incessabili voce proclamant:

Sanctus, sanctus, sanctus

Dominus Deus Sabaoth.

Pleni sunt coeli et terra

majestatis gloriae tuae.

Te gloriosus Apostolorum chorus,

te Prophetarum laudabilis numerus,

te Martyrum candidatus

laudat exercitus.

Te per orbem terrarum

sancta confitetur ecclesia,

Patrem immensae majestatis;

venerandum tuum verum

et unicum Filium;

sanctum quoque Paraclitum Spiritum.

Tu, Rex gloriae, Christe,

tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem

non horruisti Virginis uterum.

Part III : Psalm 150, complete (Latin Vulgate)

Alleluia

Praise the LORD.

Praise him with timbrel and dance.

Praise him with strings and pipe.

Praise him with sounding cymbals.

praise him with cymbals of jubilation.

Praise the LORD.

All souls, praise the LORD.

All souls praise him.

Alleluia

Praise the LORD.

We praise Thee, O God:

we acknowledge thee to be the Lord.

All the earth doth worship Thee,

the Father everlasting.

To Thee all angels cry aloud,

the Heavens and all the Powers therein:

to Thee Cherubim and Seraphim

continually do cry:

Holy, holy, holy,

Lord God of Sabaoth.

Heaven and Earth are full

of the majesty of Thy glory.

The glorious company of the Apostles

praise Thee: The goodly fellowship of

the Prophets praise Thee: The noble

army of the Martyrs praise Thee.

The holy Church throughout all the

world doth acknowledge Thee:

the Father, of an infinite majesty:

Thine honourable, true, and only Son:

also the Holy Ghost, the Comforter.

Thou art the King of glory, O Christ.

Thou art the everlasting Son of the

Father. When Thou tookest upon Thee

to deliver man, Thou didst not abhor

the womb of the Virgin.

Te Deum (cont'd.)

Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis
subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
et benedic haereditati tuae.
Et rege eos et extolle illos
usque in aeternum.

Per singulos dies benedicimus te,
et laudamus nomen tuum, in saeculum
et in saeculum saeculi.
Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine,
miserere nostri.

Fiat misericordia tua, Domine, super
nos, quemadmodum speravimus in te.
In te speravi:
non confundar in aeternum.

When Thou had'st overcome the
sharpness of death, Thou did'st open the
Kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in
the glory of the Father. We believe that
Thou shalt come to be our Judge.

We therefore pray Thee, help Thy
servants, whom Thou hast redeemed
with Thy precious blood. Make them to
be numbered with the Saints in glory
everlasting.

O Lord, save Thy people,
and bless Thine heritage.
Govern them,
and lift them up forever.

Day by day, we magnify Thee.
And we worship Thy name ever,
world without end.
Vouchsafe, O Lord, to keep us this day
without sin.
O Lord have mercy on us,
have mercy on us.

Let Thy mercy be upon us,
as our trust is in Thee.
In Thee have I trusted:
let me never be confounded.

Program Notes

Berlioz: Overture, Benvenuto Cellini

Reviewing his score fifteen years later, Berlioz remarked, "I like better than ever that dear old *Benvenuto*, which is more vivid, more fresh, more *new* -- that is its greatest disadvantage -- than any of my works". Yet at its première in 1838 it was a resounding flop, apart from its brilliant overture, which has remained in the repertoire ever since. It failed again in London some years later, yet the opera was eventually revived successfully and continues to be played even today.

The failure at its première was not all the fault of the composer. In his autobiography he recounts the debacle of rehearsals. The conductor was incompetent yet treated Berlioz with disdain and spoke disparagingly of the work to the performers who, in turn, refused to concentrate; some orchestral members were heard playing folksongs instead of their parts; the male dancers were seen pinching the females, to great hilarity and applause from the chorus members; the conductor was unable to keep the appropriate tempi and responded to Berlioz's criticism by smashing his bow and terminating the rehearsal.

The ebullient overture incorporates several of the melodies of the opera proper, bursting into life with flying bows. A beautiful larghetto presents the love-theme. Tempo is whipped up to a whirling, frantic conclusion.

--- Malcolm Forsyth

Chopin: Piano Concerto No. 2 in F Minor, Op.21

"You wouldn't believe how depressing Warsaw is for me just now", writes Chopin to a friend in 1829, yet he also refers to his new concerto (actually his first, despite the publisher's numbering), mentioning, in passing, a comely young woman in Vienna: "While I think I told you she is young and pretty and plays well, it is perhaps my misfortune that I have already found my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the *Adagio*" [actually the *Larghetto*] "of my concerto has been written, and who this morning inspired me to write the little waltz I am sending you". The lady was Constantia Gladkowska, a singer.

The brilliance of the solo part in both of Chopin's concertos is such as might be accompanied by an orchestration of but a diaphanous and subservient lightness, which is exactly what he provided for himself, thus earning the opprobrium of generations of commentators. We should, however, notice the extraordinarily colourful "operatic" middle section of the *Larghetto*, where the declamatory statements of the piano are offset by a string tremolo and ominous pizzicato thuds in the double basses, which gives the lie to any suggestion that Chopin was unable to imagine an important role for the orchestra to play.

The première took place in Warsaw in 1830, with Chopin himself at the keyboard. Typical of those times, the program gave the stage to a brief divertissement after the first movement, in this case a horn soloist,

Chopin: Piano Concerto No. 2 in F Minor, Op.21 (cont'd.)

before Chopin returned to play the *Larghetto* and *Finale*. After some further items, he returned to play his *Grand Fantasia on Polish Airs*. The concert was a huge success and was repeated five days later to a full house. What stirred the audience was apparently not the concerto, but his showmanship exhibited in the *Grand Fantasia*. But he noted later that he was surprised by the positive response to the *Adagio*; "Wherever I go they speak of nothing else".

--- Malcolm Forsyth

STRAVINSKY: Symphony of Psalms

"This Symphony is composed to the glory of GOD and is dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary," inscribed Stravinsky on the title page of his *Symphony of Psalms*, directing his music simultaneously to heaven and to mere mortals here below. Stravinsky was raised in the rich tradition of the Orthodox Church, but left it as a young man, sharply critical of its rites and feasts. In 1926, his vitriol spent, he returned to the Church and found there not only personal comfort but also artistic inspiration. He immediately composed the *Pater Noster* as a confession of his revitalized faith, which he continued to express throughout his life in such works as *Mass*, *Canticum Sacrum* and *Threni*. The idea for the *Symphony of Psalms* of 1930 dates from the time of his re-conversion. In choosing texts for this composition, he turned to the Psalms with the simple explanation that these poems "had been written for singing." They also almost certainly reflected his personal religious feelings at this time. And this set Stravinsky a problem.

Throughout his life, Stravinsky tried to distance his music from sentimental emotion. "If, as is nearly always the case, music appears to express something, this is only an illusion and not a reality," he wrote in his 1936 *Chronicles*. On another occasion he said, "Rhythm and motion, not the element of feeling, are the foundation of musical art." How, then, could he keep sentimentality - especially that imagined by the listener - from pervading a work based on the Bible, that prime literary lighter of emotional fires?

Stravinsky found his answer by dismissing the most sensual musical elements from his compositional palette for this work. The sheen of violins and violas is absent, as is the throaty lyricism of the clarinet, making the orchestral sound dark and burnished rather than bright and glittering. The texts are in the impassive Latin of the Vulgate rather than a modern language. The use of chorus without solo voices makes the work a universal statement rather than a personal one. Following ancient ecclesiastical tradition, Stravinsky specified that the high voices be those of boys rather than women. (Most of his own performances, however, were with mixed chorus). The vocal parts resemble the dispassionate lines of Gregorian chant. That most intellectually rigorous of musical forms, the fugue (a double fugue, at that), is used in the second movement. The sectional forms of the outer movements are built on motoric ostinatos rather than on Romantic formal models.

Though Stravinsky maintained his artistic philosophy of musical abstraction in this Symphony, some extra-musical images do dance, almost undetectable, behind its notes. "The allegro of the third movement was inspired by a vision of Elijah's chariot climbing to the heavens," he admitted. The same movement's slow section was "a prayer to the Russian image of the infant Christ with orb and scepter," and further,

STRAVINSKY: Symphony of Psalms (cont'd.)

"The final hymn must be thought of as issuing from the skies, and agitation is followed by 'the calm of praise' but," he added, "such statements embarrass me." These extra-musical references find little sound-painting in the music itself. Stravinsky achieved here the exemplary balance of intellect and clear-eyed emotion that marks his greatest works. The conductor Sir Eugene Goossens remarked, "There is much scope for real expression in a performance of the *Symphony of Psalms*, but no room for sentimentality."

The movements of this Symphony embody three essential facets of worship: prayer, thanksgiving and praise. The first movement is a chant-like supplication for divine compassion; the second, consisting, Stravinsky noted, of an "instrumental fugue" and a "human fugue" which are cunningly combined at the movement's end, is an expression of gratitude for beneficence received; the finale carries heavenward a magnificent hymn of praise, by turns energetic and introspective. Joseph Machlis wrote of this magnificent musical offering, "For sheer grandeur of conception, there is little in the output of the first half of our century to rival the *Symphony of Psalms*." ---Richard E Rodda

VERDI: Quattro Pezzi Sacri (Four Sacred Pieces)

It is not unusual for a person's thoughts to turn toward religion at the end of a long life. Verdi's last opera, *Falstaff* was completed and premiered when he was eighty years old, crowning a long and distinguished career. Arrigo Boito, his librettist for both *Falstaff* and the earlier *Otello*, suggested that they consider doing *Antony and Cleopatra* or *King Lear* next, but Verdi was feeling drained. In the words of his long-time companion, Giuseppina Streponi, he was "too old, too tired." One by one his colleagues and friends had passed from the scene, and now he, too, felt the weight of his years. Instead of another opera, he began work on a concert setting of the traditional Te Deum text of the Catholic Church, and when it was finished he turned to the Stabat Mater. Two unaccompanied settings, Ave Maria and Laudi alla Vergine Maria, had been done earlier, between *Otello* and *Falstaff*.

These four sacred choruses vary widely in dramatic scope and performing requirements. Verdi did not think of them as a set, but they were generally understood to be his last compositions, and even he, at times, referred to them as his *pezzi sacri*. He was uncomfortable with the idea of performing all four together, however. At his request the intimate Ave Maria (which had already had a church performance) was omitted in 1898 when the other three were premiered in an Easter-week concert given at the Paris Opera, organized by the attentive Boito. It was again omitted at the first Italian performance, conducted by Toscanini a month later in Turin. The following year all four were given at La Scala in Milan, Verdi's adopted city, and the *Four Sacred Pieces* have since then been more often performed together than separately.

They did turn out to be his last musical works. In his final years he occupied himself with overseeing the construction of what he regarded as his last and greatest achievement, a retirement home he had endowed for needy musicians. The public immediately and universally dubbed it Casa Verdi. The revered composer, last of the great heroes of the Italian struggle for unification, was buried there according to his wishes, beside his beloved Giuseppina.

VERDI: Quattro Pezzi Sacri (Four Sacred Pieces)

Te Deum. This text is the oldest of the four, dating at least as far back as the early sixth century. It has been ascribed to various saints and other churchmen, the most poetic legend being that it was spontaneously composed by St. Ambrose and St. Augustine, singing verses in alternation, on the occasion of St. Augustine's baptism in 387 AD. Its first portion is a hymn of praise to God the Father, followed by reference to Christ the Judge and Redeemer, and finally a series of pleas quoted from the Psalms.

Verdi's setting is the longest, most dramatic, and most varied of the *Four Sacred Pieces*. Its musical language, again with economy and little repetition, scales the heights and descends to the depths in sensitive response to the words. In a letter to the director of the Chapel of St. Anthony in Padua, the composer noted that most *Te Deums* are triumphal settings, appropriate to victories, coronations, and the like. He promised that his version would portray all the facets of the text: "At the beginning Heaven and Earth rejoice.... But halfway through, the color and tone change . . . and Christ is born of the Virgin and appears to mankind.... Mankind believes, in the *Judex venturus*. . .invokes pitiful gloom, distress approaching even terror!" Verdi ends with humble prayer. A single, lonely soprano voice chants the words "In you, Lord, I have trusted," which are repeated in glory by the chorus and rounded off in hushed solemnity by the orchestra.

---Nick Jones

The UNIVERSITY SYMPHONY ORCHESTRA is composed of university music students, with some community members who have gained membership through audition. Originally named the St. Cecilia Orchestra, the university orchestra was directed by Dr Malcolm Forsyth from 1977 until 1986. The Academy Strings, which comprise the string sections of the orchestra, was originally named the Baroque Strings, and was formed in 1979 by Professor Norman Nelson and has for the past two years been directed by Professor Tanya Prochazka. Today's University Symphony Orchestra, directed by Forsyth, was formed in 1991.

Remarkable performances in the past eight years have included all four Brahms Symphonies, Sibelius's Second and Fifth, and Dvořák's Eighth and Ninth, a fully-staged performance of Mozart's *The Marriage of Figaro* with the university's voice/opera division, Schubert's Great C-major Symphony, Canadian composer Alexina Louie's *The Eternal Earth*, and Elgar's oratorio "The Music Makers".

Conductor Dr MALCOLM FORSYTH was voted Canadian Composer of the Year in 1989, and has won three JUNO awards for "Best Classical Composition", the first for his *Suite for Orchestra, Atayoskewin*, a second in 1995 for *Sketches from Natal*, and his third JUNO for *Electra Rising: Concerto for Violoncello and Chamber Orchestra* in 1998. With a performance background in trombone, Dr Forsyth played principal trombone with the Edmonton Symphony for many years. He is professor of composition and music theory at the University of Alberta and, since 1996, its Composer-in-Residence. As conductor he has appeared with the Edmonton Symphony Orchestra, The Alberta Ballet and the National Symphony Orchestra of the SABC in Johannesburg.

University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of some 80 singers. Under the direction of Debra Cairns, the ensemble studies and performs a variety of sacred and secular repertoire ranging from motets, part songs and spirituals, to large works with orchestra.

A national semi-finalist in this year's CBC National Competition for Amateur Choirs (Mixed Choir category), the ensemble has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, and has been heard on national broadcasts of the CBC. The choir has also appeared as guest artist in Edmonton's Musica Festiva concert series and the Department of Music's showcase concert series, Music at Convocation Hall. In May 2000 the Choir will be travelling to Ontario.

Debra Cairns (conductor, University of Alberta Concert Choir)

A graduate of the University of Illinois at Urbana-Champaign, Debra Cairns joined the Department of Music in 1989. She teaches choral conducting at both the undergraduate and graduate levels, and conducts the University of Alberta Concert Choir. Dr Cairns is also the director of *I Coristi*, a community chamber choir which she formed in 1994. A recipient of a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting, Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the *Choral Journal* and *Anacrusis*, and has edited a mass by Palestrina which was issued by Carus-Verlag of Stuttgart, Germany in March, 1999. She is on the program committee for Podium 2000, which will be held in Edmonton in July, and is active as a clinician, adjudicator and examiner in Alberta and other parts of Canada. Debra Cairns is a former member of the Board of Directors of the Alberta Choral Federation.

University of Alberta Madrigal Singers

Comprised of about 40 singers from across campus, the Madrigal Singers have emerged in the past decade as one of the foremost university chamber choirs in Canada. First prize winners in the CBC's Choral Competition for Amateur Choirs in 1992, 1996 and 1998, the Madrigal Singers have also had several successes at two major international competitions in Germany. Last May they earned first prize for their performance in the International Competition in Cork, Ireland.

Recorded regularly by CBC for national as well as regional broadcast, the Madrigal Singers recently released their second CD recording, *Balulalow*, a recording of Christmas music. The Madrigal Singers have appeared frequently as guests of the Edmonton Symphony Orchestra, and recently performed Ravel's ballet music *Daphnis and Chloe* with the Edmonton Symphony and Grzegorz Nowak. They have also collaborated on several occasions with the Alberta Baroque Ensemble and with Pro Coro Canada. Later this month they will conduct a brief tour to Calgary to participate in a choral workshop and performance sponsored by several Calgary high school choirs. Next November the Madrigal Singers have been invited to a Festival of Canadian University Choirs in Toronto, to participate in a performance of Murray Schafer's rarely heard "Credo" from the oratorio "Apocalypsis".

Leonard Ratzlaff (conductor, University of Alberta Madrigal Singers)

Leonard Ratzlaff has been on the faculty in the Department of Music at the University of Alberta since 1981. A native Albertan, Ratzlaff received his music training in B.C. and Manitoba and completed his doctorate at the University of Iowa in 1985. His dissertation on Austrian 19th century composer Anton Bruckner's *Te Deum* earned him the Julius Herford Dissertation Prize from the American Choral Directors Association. Ratzlaff directs the University of Alberta Madrigal Singers, and co-supervises the largest graduate studies program in choral conducting in Canada. In addition to these duties, Ratzlaff also acts as a vocal coach in the Department's chamber music program. His performance activity as a baritone soloist has included appearances in Alberta and at several summer music festivals in Europe, including the Classical Music Festival in Eisenstadt, Austria and the Robert Shaw Institute for Choral Music in Souillac, France. In addition to his duties at U of A, Ratzlaff directs the Richard Eaton Singers and has appeared regularly as guest conductor of the Edmonton Symphony and Pro Coro Canada.. He has been appointed the conductor of the National Youth Choir of Canada in 2000. The NYC, which normally meets every two years, will convene for three weeks in July, with highlights including appearances at the **Podium 2000** and **ISME 2000** conferences in Edmonton as well as a tour of Saskatchewan and Alberta. Ratzlaff has been on the board of the Association of Canadian Choral Conductors, and served as President of ACCC from 1994-96.

Michelle Marie Santiago

Michelle Marie Santiago was born in Edmonton in 1982 and began her music studies at the Alberta College Conservatory of Music (Early Childhood Music Program) in 1984. In 1989, she joined the Alberta College Schola Cantorum choir and started piano lessons. For the past seven years, she had studied with the late Dr Ernesto B Lejano. Winning numerous first prizes and scholarships at the Edmonton Kiwanis Music Festival, Michelle had the honour of representing Edmonton at the 1997 and 1999 Alberta Music Festivals. In 1998, Michelle won the Alberta Registered Music Teachers Association (ARMTA) solo piano competition and represented Alberta at the 1999 Canadian Federation of Music Teachers Association (CFMTA) National Piano Competition in Winnipeg. Michelle also participated in the 1999 Eastman Piano Festival and International Piano Competition for Young Artists in Rochester, N.Y. She is a recipient of numerous awards and scholarships including the Alberta College Most Outstanding Achievement in Piano Scholarship (1998), a Beryl Barns Memorial Award (1999), the Universiade 83 Scholarship (1999) and an Alberta Foundation for the Arts Study Grant (1999). She has appeared in various recitals and performances at the John F. Kennedy Center in Washington, D.C., the Francis Winspear Centre for Music, Alberta Government House, Edmonton City Hall, Kilbourn Hall, Eastman Theatre, Alberta College Muttart Hall, the University of Alberta Convocation Hall, and the Grande Prairie Regional College Performing Arts Recital Hall.

1999-2000 University Symphony Orchestra

Conductor: Malcolm Forsyth

Violin I

David Colwell, Co-Concertmaster
Carolina Giesbrecht, Assistant Concertmaster
Mark van Manen, Co-Concertmaster
Maya Rathnavalu
Luc Barton
Grant Sigurdson
Hannah Cheung
Tabitha Chiu
Kim Bertsch

Violin II

Monica Stabel*
Kenneth Heise
Kristin Dahle
Matthew Smith
Madeleine Lussier
Cynthia Johnston
Robin Leicht
Laura Grantham-Crosley
Carol Sperling
Scott Zubot

Viola

Brianne Archer*
Diane Leung
Sheldon Person
Dawn Rempel
Jared Samborski
Jeremy Tusz
Owen Borstad

Cello

Sarabeth Steed*
Jeff Faragher
Amy Tucker
Hannah Wensel
Mark Moran
Doug Millie
Martin Kloppers
Bonnie Pollock
Karina Bodó

Bass

Toscha Turner*
Mathew Stepney
Amanda Broda
Jan Urke (Faculty)
John Taylor (ESO)

Flute

Briana Strachan*
Lindsay Griffin
Sarah Bouthillier
Chelle Jerome
Melissa Ratcliff (also Piccolo)

Oboe

Shelly Foster*
Heather Davis
Krista Dyck
Judith Fulcher
Adam Garvin (English horn)

Clarinet

Darren Sahl*
Mark Bass
Michelle Carey (Bass clarinet)

Bassoon

Ondřej Goliáš*
Joanne Carson
Jackie Opgenorth
Aaron Hryciw (also Contrabassoon)

Horn

Paul Flowers*
Kathleen Marsh
Lya Noon
Marino Coco

Trumpet

Chris Hodge* (also Cornet)
Neil Barton (also Cornet)
Jamie Burns
Sherri Twarog
Craig McLauchlan
Fordyce Pier (Faculty)

Trombone

Megan Hodge*
Alden Lowrey
Ted Huck
Rod MacGillivray (Bass)

Tuba

Justin Litun*

Timpani

Nicholas Jacques*

Percussion

Court Laslop*
Tym Armstrong
Jonathan Sharek
Steven Reichenauer
Scott Davidchuk

Piano

Annette Feist
Megan Miller

Harp

Nora Bumanis (Faculty)

1999-2000 University of Alberta Concert Choir
Debra Cairns, Conductor
Kimberly Nikkel, Assistant Conductor
Megan Miller, Accompanist

Soprano I

Yunn Au-Yeung
Aynsley Crouse
Megan Hall
Maria Holub
Christy McColl
Christina Schmolke
Nadene Sharp
Suzanne Sharp
Krystyn Sommerfeldt
Jennifer Venance
Caitlin Wells
Kym White
Ruth Wong

Alto I

Lisa Eshpeter
Annette Feist
Lesley Anne Foster
Ashley Jacobsen
Elizabeth Keeler
Teresa LaRocque-Walker
Annalise Mikulin
Megan Miller
Kimberly Nikkel
Mary O'Connell [Secretary]
Jessica Olsen
April Ramsay [Fundraising Co-Chair]

Tenor

James Andrews [II]
Andrew Bore [II]
Richard Cui [I]
Joseph Paul Ekemu [I]
John Paul Emunu [I]
Kevin Flesher [I]
William McBeath [I] [Treasurer, Fundraising Co-Chair]
David Ward [I]
Erin Waugh [I]
Corey Whaley [II]

Soprano II

Heather Davidson
Nicole Hounjet
Jina Kim
Sara King
Bridget Kissau [President]
Ali Liebert
Ariane Maisonneuve
Rachelle Melchin
Christie Ramsay [Vice President]
Jessica Schultz
Shannon Simpson
Natalie VanBrabant

Alto II

Jacqueline Biehler
Valerie David
Morgan Elliot
Megan Dawn Faulkner
Siew Chui Ho
Mona Huedepohl
Jacelyn Jagessar
Rebecca D Anderson
Loretta Richter
Michelle Marie Santiago
Katy Yachimec

Bass/Baritone

Ian Craig [I]
Rob Curtis [I]
Percy Graham [II]
Keith Hills [I]
Donald Lee [I]
Peter Leoni [I]
Matthew A.R. Lowry [I]
Jeff Lynch [II]
Kevin Marsh [I]
Doug Millie [I]
Richard Reimer [I]
Nathan Seinen [II]
Kevin Semenjuk [I]
Davin Swenson [II]
Andrew Switzer [II]

The University of Alberta Madrigal Singers, 1999-2000

Leonard Ratzlaff, Conductor

John Wiebe, Assistant Conductor

Soprano

Ebony Chapman

Tracy Fehr

Lisa Fernandes

Bernice Gartner

Megan Hall

Melanie Hartman

Jessica Heine

Tanis Holt

Jolaine Kerley

Catherine Kubash

Carmen So

Jorgianne Talbot

Alto

Gillian Brinston

Deanna Davis

Annette Feist

Kara Gushuliak

Melanie Hladunovich

Mona Huedepohl

Lisa Lorenzino

Shannon Markovich

Kim Nikkel

Bonnie Pollock

Sarah Thomsen

Tenor

John Brough

Terry Godwaldt

Francesco Mosaico

Michael Otto

Andrew Richardson

John Wiebe

Dale Zielke

Bass

Christian Berubé

Mark Cahoon

Kevin Gagnon

Sam Hudson

Adam Johnson

Matt Johnson

Michael Kurschat

Matthew Ogle

Trevor Sanders



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For information regarding programs and available scholarships contact:

The Chair, Department of Music
3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9
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World Wide Web address: <http://www.ualberta.ca/~music/>

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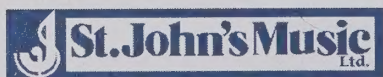
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Bach.

Free admission

10 Monday, 8:00 pm
Master of Music Recital
Lisa Fernandes, soprano. Program
will include works by Schutz, Wolf,
Villa-Lobos, and Bernstein,
Free admission

10 Monday, 8:00 pm
The GMCC and U of A Jazz Bands
Concert. Raymond Baril and Tom
Dust, Directors
John L Haar Theatre, Grant MacEwan
Community College, Jasper Place
Campus
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For more information, please call 497-
4436

11 Tuesday, 8:00 pm
New Music Concert. A program of
recent works by student composers at
the University of Alberta.
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14 Friday, 8:00 pm
Master of Music Recital
Barbara Sadler Wells, soprano.
Program will include works by Handel,
Berg, Mozart, Copland, Puccini, and
Vivaldi. Robertson-Wesley United
Church, 10209 - 123 Street. Free
admission

20 Thursday, 8:00 pm
Master of Music Recital
Julie Golosky, mezzo-soprano.
Program will include works by
Bolcom, Britten, Dring, and Barab.
Free admission

25 Tuesday, 8:00 pm
Trombone Celebration featuring
Christopher Taylor, John
McPherson and students
Free admission

May
14 Sunday, 8:00 pm
Faculty Recital
Scott Whetham, tuba
Music For Tuba. Program will include
works by Vinter, Hindemith, Forsyth,
Whetham (chamber ensemble).

30 Monday, 8:00 pm
Master of Music Recital
Leônor Rondeau, piano.
Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building
University of Alberta

Please note: All concerts and events are subject to change
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